

# MAINEARTS COMMISSION *Mag*

*The official publication of the Maine Arts Commission | "building Maine communities through the arts"*

## Mount Desert Hosts Annual Interdisciplinary Public Art Event

Bangor  
Collaborates on  
Cultural Survey  
& Plan

Meet the 2007  
Individual Artist &  
Traditional Artist  
Fellowship Awardees



*"It came so close to being gone  
forever. My grandfather built  
his last canoe in 1920."*

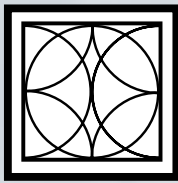
## Maine Learning Results & Arts Education

New Program  
Celebrates  
Traditional Arts

Integrating Arts  
with Professional  
Development Workshops

Traditional Arts  
Masters & Apprentices  
Selected

## 2006 Annual Report Issue *Grant Recipients Share Their Stories*



# MAINE ARTS COMMISSION

*building Maine communities through the arts*

## 40<sup>th</sup> Anniversary

### MISSION:

*The Maine Arts Commission shall encourage and stimulate public interest and participation in the cultural heritage and programs of our state; shall expand the state's cultural resources; and shall encourage and assist freedom of artistic expression for the well being of the arts, to meet the legitimate needs and aspirations of persons in all parts of the state.*

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Alyssa Woodcock

*This newsletter is also available in its entirety and in full color on the Maine Arts Commission's website:*



# MAINEARTS.com

All Maine Arts Commission programs are ADA (Americans with Disabilities Act) compliant and all programs funded by the Maine Arts Commission must be ADA accessible.

Large  
Print

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BY REQUEST



## ON THE COVER

DAVID MOSES BRIDGES  
PADDLES A BIRCHBARK  
CANOE IN THE  
PASSAMAQUODDY BAY.

PHOTO BY DAREL BRIDGES.

*See page 18 for story.*





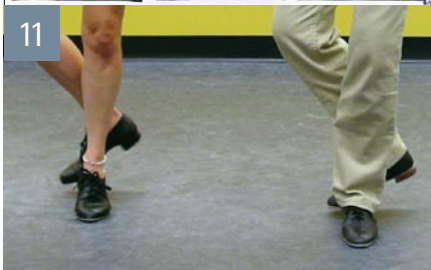
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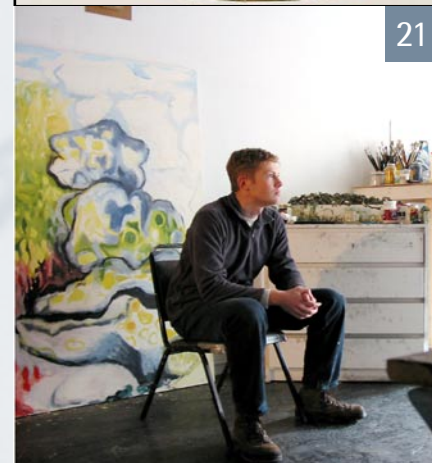
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# LETTER FROM THE DIRECTOR

In the last issue, we referenced the Creative Capital Foundation's investment in Maine to study our artists' support network. In this issue, I would like to say more about what has transpired over the past few months with the Creative Capital Foundation.

First of all though, I would like to say a few words about the Creative Capital Foundation. This organization was created in 1999, as a national nonprofit entity that supports individual artists pursuing innovative approaches to form and content in the visual and performing arts, film, video, emerging fields and innovative literature. To date, the Creative Capital Foundation has awarded more than \$5 million to many artists projects and has provided those artists with a range of advisory and skills-building services. This program is truly "venture capital" for artists and a national model of best practices for support of individual artists and can be viewed online at [www.creative-capital.org](http://www.creative-capital.org).

With \$100,000 support from the Doris Duke Charitable Foundation, Creative Capital has been examining the feasibility of adapting its comprehensive model for individual artist support at the state level. The resulting initiative, The State Research Projects, solicited 48 states; Maine and Arizona were selected as the pilot states to be studied.

Maine was selected, according to the Creative Capital Foundation because the state "has embraced the crucial role that artists play in building dynamic communities and is looking to cultivate artists as one of the states many 'natural resources.'" As such, Maine's artist community is a central component driving Maine's creative economy and the results of the State Research Project will clearly strengthen the state's efforts to define, promote and brand Maine through its cultural community and natural environment.

Consultants Barbara Shaffer Bacon and Kathie deNobriga, visited Maine and traveled the state, interviewing 21 artists and conducted focus groups involving 29 other artists, arts administrators, community members and meeting with the Maine Arts Commission and each of the agency's committees at our annual meeting on June 17, 2006, which was devoted to the role of the individual artist in Maine Arts Commission program support. The consultants also surveyed the state's cultural history and nine of our arts services organizations such as the Maine Writers & Publishers Alliance, the Maine Crafts Association and the Maine Indian Basketmakers Alliance.

The initial findings of the consultants highlighted Maine's opportunities and challenges that would need to be faced when establishing an artists program and fund similar to the national Creative Capital Foundation model. Among these findings are:

- Assure artists are at the table when investment decisions are made regarding Maine's creative economy
- Advance critical discourses and documentation in and of Maine's cultural ecology
- Nurture a network of support for the performing arts
- Create a better market for the visual arts
- Broaden the concept of cultural tourism
- Encourage and support ongoing professional development
- Bridge divisions culturally, geographically and by discipline

We believe Maine is ready to meet these challenges and are proud to be among the first two states to be considered to partner with the Creative Capital Foundation, and national and local funding sources to establish a new and expansive program of support for Maine artists.

We have always said that Maine is a "state of artists." The growing relationship with the Creative Capital Foundation is one way in which to develop a public-private partnership to make our "state of artists" more robust and recognized of public value.

As always we look forward to your thoughts and comments.

Sincerely,  
Alden C. Wilson  
Director



# Maine Has a Healthy Blend of Private & Public Support for the Creative Economy

MESSAGE FROM JOHN M. ROHMAN, CHAIR

Here we are at the end of another wonderful Maine summer and for me maybe the best time of the year – those crisp Maine autumn days when things tend to finally slow down a little. However, that will not be the case for the Maine Arts Commission at the end of 2006.

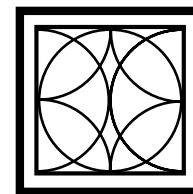
We have just learned that the Maine Arts Commission has been selected to make a presentation of Maine's creative economy initiatives before an international audience at the prestigious Creative Clusters gathering in Gateshead, England. The agency's presentation was selected among 30 finalists who were chosen from the initial pool of 900 proposals. In this very select group, Maine is one of only a few from the US.

The reason that the Maine Arts Commission was selected to make this presentation is the combination of private and public support for the creative economy. This blend of support in our state is unique for most locations in which this economic development has taken hold. As Maine successfully looks at economic development opportunities in a state that has a somewhat shifting labor force, the creative economy is recognized for its ability to tap into this ever changing workforce. We think of our state as rural, which it is, and unique in this aspect, which it is not. By any measure, most states can be considered rural, so when other areas including foreign countries are looking for appropriate comparisons, the state of Maine, as our counterparts in England have discovered, is a perfect case study to discover success stories and capture the interest of an international audience.

In addition to the Creative Clusters selection, the Maine Arts Commission has also been identified by the RAND Corporation (along with Montana) as an agency which successfully managed the significant federal funding cutbacks of 1990s. The RAND study entitled, "*Arts and State Governments – At Arm's Length or Arm-in-arm,*" (available online at [www.wallacefoundation.org](http://www.wallacefoundation.org)) is extremely thought provoking. The study is a frank and candid analysis of what has made the Maine Arts Commission successful in the last dozen years, and also highlights the cautions that we must be mindful of moving forward. These cautions include the maintenance of our successful relationship with our legislatures, while at the same time, making sure we satisfy the needs of our artists and arts organizations.

The most important point to consider is that we accept both the congratulations and the cautions with equal attention, and use all this information to best serve our constituency.

Sincerely,  
John M. Rohman  
Chair



MAINE ARTS COMMISSION

*building Maine communities through the arts*

40<sup>th</sup> Anniversary

## COMMISSION MEMBERS

JOHN M. ROHMAN, Chair  
REBECCA SWANSON CONRAD, Vice Chair

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Rebecca Swanson Conrad, Auburn  
Rich Abramson, Readfield  
Katy Kline, Brunswick  
Jeffrey McKeen, Freedom  
Lee Sharkey, Vienna  
Donald Sharland, Saco  
Lynn Thompson, Boothbay  
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Hugh French, Eastport  
David Greenham, Monmouth  
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Victoria M. Hershey, Portland  
Sheila Jans, Madawaska  
Noah Keteyian, Rockland  
Mark Miller, Waterville  
Linda Nelson, Stonington  
Stuart Nudelman, Ogunquit  
Mark C. Scally, East Millinocket  
Jessica Tomlinson, Portland

Information as of October 2006, for the most up-to-date calendar and grant deadline information, please visit:



## Grants Calendar Fiscal Year 2007

### Community Arts Development

#### Application Deadline

December 8, 2006

- Building Capacity in Maine's Cultural Communities
- Discovery Research
- Sustaining Traditional Arts in the Community

## Grants Calendar Fiscal Year 2008

### Organizations & Institutions

#### Letter of Intent

- Arts Service Partnership Organization Agreement

February 16, 2007

#### Application Deadline

March 16, 2007

- American Masterpieces: Visual Arts Projects
- Arts Service Grants
- Artists in Maine Communities
- Cultural Facilities Accessibility

### Individual Artists

#### Application Deadline

June 29, 2007

- Good Idea Grant
- Individual Artist Fellowship
- Traditional Arts Apprenticeship
- Traditional Arts Fellowship

### Community Arts Development

#### Application Deadline

December 14, 2007

- Building Capacity in Maine's Cultural Communities
- Discovery Research
- Sustaining Traditional Arts in the Community

Guidelines can be found at  
[www.mainearts.com/Grants/index.shtml](http://www.mainearts.com/Grants/index.shtml)

## MAINE ARTS COMMISSION COMMITTEE MEETINGS



### Arts Accessibility

February 15, 2007

June 15, 2007



### Arts Development

February 8, 2007

June 15, 2007



### Arts in Education

January 26, 2007

June 15, 2007



### Community Arts

January 25, 2007

May 11, 2007

June 15, 2007



### Community Relations/

### Public Information

February 1, 2007

June 15, 2007



### Contemporary Arts

December 14, 2006

June 15, 2007



### Public Art

January 16, 2007

June 15, 2007



### Traditional Arts

January 23, 2007

May 10, 2007

June 15, 2007



### Arts Service

January 10, 2007

April 4, 2007



## Communicating with the Maine Arts Commission Using Technology

As technology has advanced in the State of Maine, so have communications. Most government agencies today utilize modern technologies to communicate with their constituents. Through [MaineArts.com](http://MaineArts.com), email and program-based listservs, the Maine Arts Commission provides you with the latest arts and cultural news and resources. These various methods allow cost effective means of communicating in a timely manner.

In an effort to provide topic-based information, the Maine Arts Commission has added several new listserv choices and separated other listservs to target specific groups and individuals. The new topics are: arts accessibility and grants & development. Listservs that have been separated are community and traditional arts and the artist opportunities. For artist opportunities, you may now select the topic for your discipline: literary arts, performing arts or visual arts.

If you are already receiving communications from one of the listservs, please log in to your account and update your selections. For example: people currently receiving the artist opportunities will need to log in to their account and update which of the three artist opportunities they wish to receive. The generic "artist opportunities" listserv will be dissolved.

If you are not already receiving communications from the Maine Arts Commission, you could be missing opportunities and valuable resources. Our email listservs are the means in which we send valuable arts and cultural information to our constituents once a week or more in the case of urgent deadlines.

*continued on next page . . .*

### JOIN IN THE PLANNING PROCESS

**The Maine Arts Commission needs your valued participation to help with the evaluation and planning process.**

Go to  **MAINEARTS.com** Click on the "evaluation survey" link.

*Why  
plan?*

The obvious reason for strategic planning is that it is simply a good idea to know the direction ahead and – to the degree possible – to build the road. The Maine Arts Commission needs to assess the progress of the past three years and build upon it – building Maine communities through the arts.

Additionally, the National Endowment for the arts requires the Maine Arts Commission to submit a partnership agreement funding request based on planning every three years.

Help the Maine Arts Commission help you, by taking part in this extremely important survey.

#### MAINE ARTS COMMISSION MEETINGS

9:00 a.m. - 5:00 p.m.  
location(s) TBA

Friday, March 9, 2007  
Friday, June 15, 2007

#### EXECUTIVE COMMITTEE MEETINGS

2:00 p.m. - 4:30 p.m.  
Maine Arts Commission, Augusta

Thursday, January 18, 2007  
Thursday, February 8, 2007  
Thursday, April 12, 2007

... continued from previous | *Communicating with the Maine Arts Commission using technology*

You can customize listserv communications by specific information you wish to receive. You can choose only to receive our bi-weekly newsletter and creative economy listservs or you may wish to receive all listserv announcements. **Warning: emails can become heavy at times if you choose to receive multiple listservs.** You may log in to your account and tailor your selections at any time.



Follow the directions below to subscribe or unsubscribe to Maine Arts Commission listservs.

#### Existing users:

- Go to [MaineArts.com](http://MaineArts.com), select the Login icon and enter your user name and password (forgot your login credentials, contact 207/287-2724 for assistance)
- At the content manager dashboard, select the “My Account” tab.
- In My Account, on the right you select the link for “Email Subscriptions”.
- Select every listserv that you wish to be added to (or unselect it if you wish to unsubscribe), then select the “submit” button.

#### New users:

- Go to [MaineArts.com](http://MaineArts.com), select the Login icon and then click on the “Sign Up” link.
- Fill out the “Create an Account” form and then click on the “Submit” button.
- The second page of the sign up form is where you make your listserv selections. Check each box next to the one you wish to receive then click on the “Submit” button.

#### Next Step:

You may receive an email from Mailman Listserv asking you to verify subscription or un-subscription. You must respond to finalize the addition or deletion. If you are on more than one list you will need to respond to each verification email.

## LISTSERV CHOICES

*Below is a list of Maine Arts*

*Commission listserv topics.*

*For more details, please refer to*

*MaineArts.com frequently asked questions page for this topic.*

**Arts Accessibility:** used to send information about the Arts Accessibility program, as well as other accessibility opportunities, conferences, grants, issues and information. Arts organizations, school administrators, artists and/or artists and people with disabilities may like to receive this listserv.

**Arts in Education:** used to send information about the Arts in Education program, as well as other arts in education opportunities. Art educators, school administrators and artists who work in schools may like to receive this listserv.

**Community Arts:** used to send information about programs and opportunities relating to Community Arts Development, including Building Capacity in Maine’s Cultural Communities, Discovery Research and the Artists in Maine Communities program. Unlike most other listservs, subscribers may also post notices to the listserv. Community arts activists, as well as community and arts organizations may like to receive this listserv.

**Creative Economy:** used to send information about creative economy initiatives around the state. Unlike most other listservs, subscribers may also post notices to the listserv. Community and economic developers, grantmakers, entrepreneurs, artists and organizations may like to receive this listserv.

**Grants & Development:** used to send timely information regarding funding opportunities including calls for artists, grants and other opportunities nation-wide. Staff from arts

organizations, arts educators, traditional and contemporary artists and community arts planners will benefit from this listserv.

**Literary Arts Opportunities:** used to send a wide array of opportunities to literary artists including calls for artists, grants and other opportunities from this agency and other organizations across the country. Literary artists and arts organizations may like to receive this listserv.


**Maine Arts Commission News:** used to distribute the agency’s press releases, as well as a bi-weekly e-newsletter with grant deadline reminders and agency information. Artists, educators, presenters, community and arts organizations are all recommended to receive this listserv.

**Maine Arts Commission Publications:** used to announce new editions of the *MAINEARTSMag*, as well as other agency publications.

**Organizations:** used to distribute information of interest to non-profit arts organizations. Community and arts organizations, as well as arts presenters may like to receive this listserv.

**Performing Arts Opportunities:** used to send a wide array of opportunities to performing artists including calls for artists, grants and other opportunities from this agency and other organizations across the country. Performing artists and arts organizations may like to receive this listserv.

**Traditional Arts:** used to send information about the Traditional Arts Apprenticeships, Traditional Arts Fellowship program and the Artists in Maine Communities program, as well as other traditional arts opportunities. Traditional artists, community arts activists, as well as community and arts organizations may like to receive this listserv.

**Visual Arts Opportunities:** used to send a wide array of opportunities to visual artists including calls for artists, grants and other opportunities from this agency and other organizations across the country. Visual artists and arts organizations may like to receive this listserv. 



# Maine Arts Commission Grants | Fiscal Year 2006

*During fiscal year 2006, which runs from July 1, 2005 to June 30, 2006, the Maine Arts Commission made 91 grant awards in nine different programs to schools, nonprofit organizations and individual artists in 54 Maine communities (and two communities in the Boston area as part of the agency's partnership activities), totaling approximately \$400,000. For a look into how public dollars impact the lives of grantees, please see the stories below.*

**Arts Service Partnership Agreements** are designed to assist qualified Maine arts organizations to enter into one-year funded service agreements. These partnerships are intended to strengthen cultural resources for the benefit of Maine communities. Participating Art Service Partners propose programs and services that will advance one or more of the Maine Arts Commission's priority areas. Through these partnerships, art service organizations will better serve their constituents' needs, the public's interest and advocate for the arts statewide.



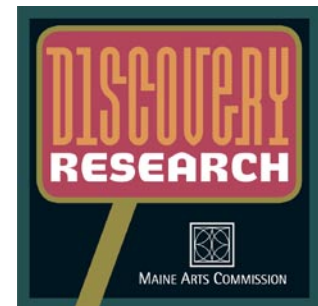
*“Being one of the Maine Arts Commission's Arts Service Partners has helped us to extend the benefits of our programs to more artists and more audiences in broader reaches of the state. As a Partner, the Center for Maine Contemporary Art has helped increase participation in Maine's creative economy; coordinated The Maine Print Project, involving 25 visual arts institutions statewide and brought the work of many emerging artists to the attention of audiences throughout Maine and beyond, through exhibitions both on- and off-site. It is encouraging to work side-by-side with the Maine Arts Commission to advance the interests of Maine's contemporary art and artists.”*

Oliver L. Wilder, President and CEO,  
Center for Maine Contemporary Art, Rockport,  
presenting exhibitions and educational  
programming related to contemporary art in Maine,  
received \$10,000 for a partnership agreement

*“The partnership funding the Maine Alliance for Arts Education received from the Maine Arts Commission for 2006 had a strong impact on the Maine Alliance for Arts Education and on arts education. We were able to increase access to arts education for Maine students, connect arts education to the creative economy and advocate effectively for arts education issues. For example, the funding allowed us to send our journal, Arts Every Day, to more than 1,500 arts education supporters three times last year and allowed us to completely redesign our website ([www.maineartseducation.org](http://www.maineartseducation.org)) to make arts education resources (news, grants, advocacy tools and more) available to all. We were able to make a strong contribution to the report from the Governor's Council on the Creative Economy, Connecting Creativity, Commerce and Community, to ensure that arts education has a significant place in developing the creative economy. In addition we were able to organize Arts Education Advocacy Day at the State Capitol in March 2006, bringing together arts education supporters from across the state to celebrate, advocate and present awards.”*

Carol Trimble, Director,  
Maine Alliance for Arts Education,  
which encourages and strengthens educational  
excellence in visual art, music, theater, dance and  
writing in all Maine schools and communities,  
received \$10,000 for a partnership agreement.

**Discovery Research** is designed to assist Maine's communities with strategic cultural research and development initiatives. Discovery Research is a community-wide inventory and consensus-building process in which cultural resources and needs are identified. The program assists communities in discovering their own cultural resources by providing funds to survey local events, artists, traditions, and tradition-bearers as well as cultural organizations which promote or support the performing, visual, craft or literary arts.



*“The Maine Arts Commission provided funds to support our work in planning and writing a major federal proposal for a regional cultural development effort in the Saint John Valley of northern Maine. This effort stems from all the work that my colleagues and I have been doing to build a strong cultural community in the region. The Maine Arts Commission has been with us, year after year to help us achieve our goals. I'm very grateful to them for their continued support.”*

Sheila Jans, L'association  
Culturelle & Historique du Mont Carmel, Lille,  
a community arts organization aimed at preserving  
and presenting French culture and housed in a  
historic church, received \$1,500 to prepare a major  
USDA Rural Development grant application.

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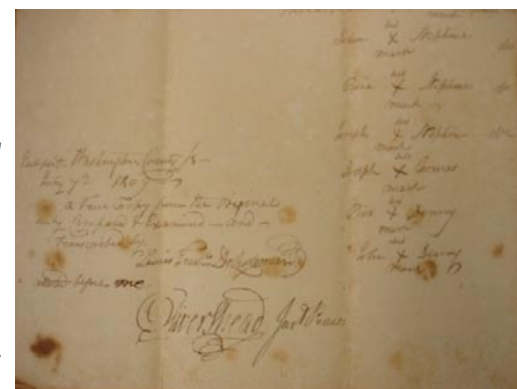
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**Good Idea Grants** are designed to assist in supporting and fostering the growth of Maine's artists. They include any "good idea" that furthers an individual artist's creative endeavor(s).

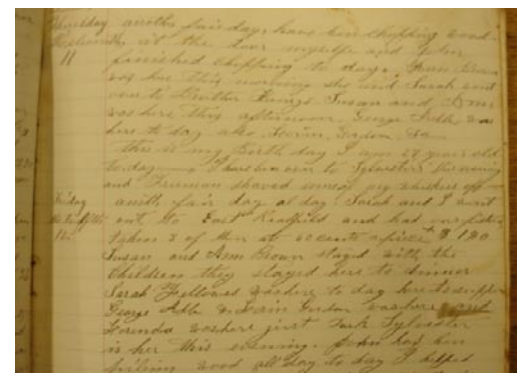


(LEFT) Gary Wittner with South African master musicians Paul Hanmer (pianist), and McCoy Mrubata (saxophone) Photo by Kevin Gibson.

(TOP RIGHT) Hand written copy of Passamaquoddy's 1794 Treaty - X signatures of tribal signatures. Photo by Nancy Leavitt.



(BOTTOM RIGHT) The Christopher A. Clough Diary, 1867-1870 - chronicling the daily activities of a busy farmer, trapper and jack-of-all-trades in Kennebec County. Thursday, April 11, 1867 - His log begins, "This is my birthday I am 27 years old today." Photo by Nancy Leavitt.



*"The grant money I received from the Maine Arts Commission helped me tremendously. I used it to take lessons in various aspects of African music both here in Maine and during my recent trip to South Africa, where I studied with drummers from South Africa and guitarists from South Africa, Mozambique and Zimbabwe. I did several concerts with South African jazz musicians, playing music with a strong traditional influence, and the lessons were invaluable in preparation for these events."*

**Gary Wittner, Raymond,**  
jazz, blues and traditional musician,  
received \$1,000 to study African & Afro-Cuban styles.

*"I received my Good Idea Grant to produce Beyond the L-Word: An Evening of Lesbian Theatre. Because of a medical situation that arose, coupled with the death of my mother, I needed to scale my full-production plans down to a staged reading, and I was very grateful that the Maine Arts Commission grantors allowed me this flexibility. The reading was wildly successful and resulted in a contract with up-and-coming Portland artist Katie Diamond to adapt one of the plays, The Obligatory Scene, to comic book format."*

**Carolyn Gage, Portland, Lesbian playwright,**  
lecturer, touring performer, director and activist,  
received \$1,000 to support a series of readings.

*"It was an honor to be chosen as the representative of the US lettering arts community to research, write and present a paper at the Guild of Book Workers 100<sup>th</sup> Anniversary conference. This process has enriched my own understanding of the craft and informs a wider audience of teachers, professionals, and students of the importance of hand lettering in our nations' history, in art and our everyday lives."*

**Nancy Leavitt, Stillwater, an internationally recognized lettering and book artist,** received \$500 to attend and exhibit at the Guild of Book Workers.



Teaser panels for the upcoming comic version of playwright Carolyn Gage's *The Obligatory Scene* by Katie Diamond, *The Obligatory Scene* Pen and ink; photoshop, July, 2006.

### Excerpt from *Without a Map* by Meredith Hall:

*It is my birthday. I want ritual. This place in Lebanon is called Jbeil, "the beautiful place." I wash slowly in the Mediterranean Sea at dawn, dipping my head back into the cool, still water, an anointment. I wash my dress, and sit for the rest of the day on a long smooth ledge which falls away into the water. I have been feeling the silence acutely, the absolute lack of attachment. It frightens me, because I know I have slipped into the deepest current and may not come back. But I like the narcotic of walking and will not stop. I know the roads to Damascus and Latakia and Tyre. The walking claims ground as mine, and I am as much at home here as I have been anywhere since I was sixteen.*

*Between me and my mother, me and my father, me and my castaway child, beyond this quiet sea, is the dark and raging Atlantic. The sun on the Mediterranean stuns the mind. I am blank. I am here, in this beautiful place. I am twenty-three. I am alone. I have nothing.*



**Individual Artist Fellowships** are designed to assist Maine artists who are applying for the Individual Artist Fellowship program. These grants reward artistic excellence, advance the careers of Maine artists, and promote public awareness regarding the eminence of the creative sector in Maine.



*“Time is the great gift to any artist. The Maine Arts Commission Fellowship has given me several months free of my usual work responsibilities. That means that I have been able to leave the demands of the daily world and enter that deep and solitary space where writing happens. This has been a richly productive time, free of the constraints and distractions which dilute and distort the writing. I am very grateful to the Maine Arts Commission and to Maine’s citizens who make this time possible for so many artists.”*

Meredith Hall, Pownal, assistant director of the writing program at the University of New Hampshire and recipient of a Pushcart Prize and the Gift of Freedom Award, received \$13,000 in unrestricted funds based on her artistic excellence.

**Partners in Arts & Learning** are designed to assist school systems to build upon work already done by applicants creating three-year plans for improving arts education opportunities for students, their teachers and their communities.



(LEFT) Cindy Larock gives a dance lesson.

**Traditional Arts Apprenticeships** are designed to assist Maine’s communities to preserve valuable artistic traditions. The program provides an opportunity for master traditional artists to pass on their skills to qualified apprentices.



*“My apprenticeship with Jessie was very satisfying for me as a teacher and promoter of French culture, as she learned quickly and was attentive and respectful of those attributes*

*which distinguish French Canadian dance from other similar types of ethnic dance ... One experience that will remain fondly imprinted in my memory as a high point in my career was our participation at last summer’s American Folk Festival ... The result was a rare multi-generational display of talent: the original master Benoit [Bourque]; myself, his former apprentice; my apprentice Jessie and a quartet of Jessie’s young fiddle students.”*

Cynthia Larock, Lewiston, dance instructor and caller, specializing in New England and French Canadian contras, Quebecois step dancing and other dance forms, received \$3,250 to teach apprentice Jessica Gagne-Hall traditional Franco dance forms.

*“The Lewiston-Auburn 2006 Partners in Arts & Learning project is important because it is the first time the two cities—that have a long history of working together—have developed a unified curriculum project working through the arts. The school districts are responding to the arts assessment survey and an interest the teachers had in boosting literacy skills while working thorough the arts. L/A Arts is very excited to be embarking on a Readers Theatre program in partnership with the School Districts of Lewiston and Auburn. Readers Theatre is a literacy-based process designed to enhance reading comprehension, develop and refine reading fluency and encourage good communication skills while boosting self-confidence, self-awareness and self-esteem.”*

Jen Ryan, Director of Education for L/A Arts which has served the cities and school systems of these twin cities for more than 30 years as the designated local arts agency. Lewiston and Auburn School Districts, received \$20,184 and \$7,997 respectively to conduct arts in education activities district-wide.

*continued on next page . . .*

... continued from previous | *Maine Arts Commission grants Fiscal Year 2006*



(ABOVE) Milo Stanley practicing fiddling.

*“I am very inspired to work with a young talent such as Milo Stanley. His ability and enthusiasm for fiddling is boundless. We have a very good relationship and work well together. I am looking forward to continuing to be a mentor and teacher and feel fortunate to have this opportunity to work with him.”*

Douglass M. Protsik, Woolwich,  
member of Old Grey Goose and director of the  
Maine Fiddle Camp,  
received \$3,000 to work with apprentice Milo  
Stanley.

*“[I’d like] the opportunity to become more involved with the fiddling community in Maine and to learn from the Masters all aspects of their craft ... I enjoy playing in my own community the most.”*

Milo Stanley,  
10 years of age, fiddle apprentice.

**Special Projects** grants allow the Maine Arts Commission to service the cultural community above and beyond existing grants programs. These projects often come about as a result of special revenue raised by the Maine Arts Commission from other public and private resources and are used to strengthen the health of the arts statewide.

*“The Poetry Out Loud project provided the Maine Alliance for Arts Education with the opportunity to work directly with teachers and students in the greater Augusta area. It was a chance to go into schools we hadn’t worked with before--to provide arts education for the students and to introduce our organization and its services to the teachers. I’m especially glad that we were able to make it possible for teachers to bring in some of Maine’s outstanding poets for workshops with students.”*

Maine Alliance for Arts Education, which encourages and strengthens educational excellence in visual art, music, theater, dance and writing in all Maine schools and communities, received \$8,000 (funded by the National Endowment for the Arts) to assist the Maine Arts Commission in developing the Poetry Out Loud program.

## New @ the Maine Arts Commission

Look for the agency’s new grant programs: American Masterpieces, Cultural Facilities Accessibility grants, Capacity Building in Maine Cultural Communities and Traditional Arts Fellowships. For further information, including grant guidelines, deadlines and access to eGRANT please visit: [mainearts.maine.gov/Grants/index.shtml](http://mainearts.maine.gov/Grants/index.shtml).

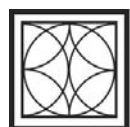
## Federal Grants in Maine

In addition to direct grants to the Maine Arts Commission, the National Endowment for the Arts made nine competitive awards – an investment of \$150,000 – to Maine arts organizations and one prestigious fellowship to a Maine writer in fiscal year 2006.

The National Endowment for the Arts (NEA) is a federal agency that provides significant support to the Maine Arts Commission and funds other cultural activities in Maine. This year, both the Maine Arts Commission and the NEA mark their 40th anniversary of leadership in the arts.

The NEA is a public agency “dedicated to supporting excellence in the arts, both new and established; bringing the arts to all Americans; and providing leadership in arts education. Established by Congress in 1965 as an independent agency of the federal government, the Arts Endowment is the largest national funder of the arts, bringing great art to all 50 states, including rural areas, inner cities and military bases.”

For a full list of  
grants, please visit



MAINEARTS.com




# Maine Learning Results & Arts Education

Contributed by  
Anita Bernhardt.

*The Maine Department of Education (MDOE) is in the process of reviewing the Maine Learning Results.* In 1996 when the Legislature adopted the original *Learning Results*, they simultaneously made a provision for them to be reviewed starting in 2004. During the past year, a panel of 14 educators throughout Maine has immersed itself in the important work of reviewing the Visual and Performing Arts segment of the *Learning Results*. MDOE has shaped the review with the perspective of national arts consultants, the consideration of national standards documents for the arts, and the thoughtful feedback provided by the discussions and questions of the content panel. It has been the intent of MDOE and the content area panel to build on the existing *Learning Results* framework, incorporating what we have learned about the arts and student learning since the 1990s to ensure that Maine's students are college, career and citizenship ready in the 21<sup>st</sup> century.

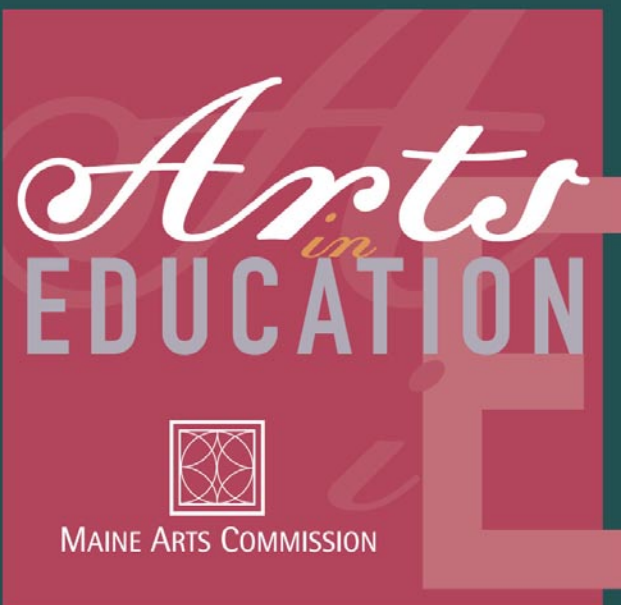
MDOE will bring the proposed revised Visual and Performing Arts standards to the Legislature in January 2007. The proposed revised standards differ from the 1996 document in a significant manner. The proposed 2007 Visual and Performing Arts standards acknowledge the unique Disciplinary Literacy (Standard A) and Creation, Performance and Expression (Standard B) for each of the

disciplines of the arts and lists these separately for each of the disciplines, Dance, Music, Theater and Visual Arts. The revised standards continue to recognize the common applicability of Creative Problem Solving (Standard C), Aesthetics and Criticism (Standard D) and Relationship among the arts and other disciplines, history and world culture and more (Standard E) to all the disciplines of the arts. MDOE, the content area panel and the national consultant agree that this format best represents the shared aspects of arts while simultaneously addressing the unique performance indicators for each discipline adequately and clearly.

Argy Nestor, the new arts specialist with MDOE, was a member of the Visual and Performing Arts content panel in 1995 and has worked on the revisions. Recently, Argy shared how impressed she was with the intensity of the process that included panel members' thoughtful discussions and questioning of each component. "The revisions address the individual needs of the four arts disciplines and recognize their similarities. I am hopeful that arts educators throughout Maine find them more helpful in continuing to shape high quality arts programming for every Maine child." 


*Anita Bernhardt is a Distinguished Educator with the Maine Department of Education.*

For more information on the Learning Results review and to access the Visual and Performing Arts proposed revised standards and other content area information go to the MDOE website. The document can be accessed at:  
[www.maine.gov/education/lres/review/index.htm](http://www.maine.gov/education/lres/review/index.htm)



## Maine Teacher of the Year Program

There are many outstanding arts teachers in our state. One way to celebrate the good work that teachers are doing is to nominate someone for Maine State Teacher of the Year.

The Teacher of the Year program is sponsored by the Maine Department of Education, The State Board of Education and Hannaford. The Teacher of the Year program does not attempt to single out any individual as the best teacher in Maine, but rather to honor one teacher who represents all the excellent teachers in our state. 

If you'd like more information, go to the Maine Department of Education website page with details: [www.maine.gov/education/it/guidance/toy/toy.htm](http://www.maine.gov/education/it/guidance/toy/toy.htm)

# Integrating Arts with Professional Development Workshops

*“I thought the planning of the institute was fabulous. You gave us so many ideas that we could then take and implement with our ideas to teach other teachers.” –Judi Morrison, Music teacher with the Bangor School Department.*

In August of 2005, the Maine Arts Commission convened 22 participants to take part in a first of its kind professional development institute held for four days on the Colby College campus in Waterville. The institute’s purpose was to help

these individuals hone the skills necessary to present workshops on integrating the arts for teachers in their own regions across the state. During the 2005–2006 school year, these institute-trained artist-educators went out to spread the word and show their peers the why’s and how’s of teaching the arts through the curriculum. Using a proven model of teacher to teacher training, these advocates for the arts demonstrated

new ways for other teachers to develop standards-based teaching in and throughout the arts by linking one or more of the visual and performing arts disciplines with the study of language, math, science, social studies and history.

Amy Odom and Rick Osann teamed up to present four workshops one in Gorham, two in South Portland and one in MSAD #55. As they delivered their workshop presentations they lead their fellow teachers through the advantages to students of integrating subjects, providing examples of

integrated units done in Maine schools, the steps of designing an integrated unit and assisting participants to develop a sample unit on Native American culture. “Things went really well.” Amy said, “We received very positive feedback that we made it seem easy to incorporate an art project or drama into a unit. Also, this experience totally prepared me for my new masters program in Arts Integration that I am taking from Lesley University, and now I’m doing the drama piece in my group project for my masters course.”

Rick echoed Amy’s enthusiasm, “I am a research nut,” he said. “So when I start a subject with which I am unfamiliar I want to know everything there is to know about it before putting together any kind of report. This proved to be the best part of the process for me, as I learned a great deal about Native American culture and discovered the inherent connection with arts integration; the tales of the Native Americans are wonderful integrated lessons of their own. That fact pulled together the concept of our workshop, at least from my perspective, and made the rest of the planning simple. I really enjoyed the learning process about Native American culture and will be able to put that to use in my classes.”

In all, this group of trainers presented 35 regional workshops to more than 250 attendees at conferences, colleges, school systems, arts organizations and other locations in ten counties across the state. The program reached a broad spectrum of teaching professionals from the early childhood teaching community through all the grade levels and into post secondary institutions where education majors took advantage of workshops presented at classes in their college or university. The overwhelming evidence from evaluating the results of these workshops is that this program was a success and that it should continue. One of the most significant factors in this program’s success is in the influence the training has had on the way that participants think about their teaching.

Jude Valentine, another institute graduate, put it this way, “I think the Institute provided wonderful connections with peers and the follow-up workshop was a great opportunity to share the work with others in my community. The follow-up workshop I presented at the Early Childhood Education Center at the University of Maine at Machias was well received and of value to the participants and our region in general. Feedback I received from the presentation was positive and gave participants new confidence in presenting visual art experiences and arts integration lesson planning

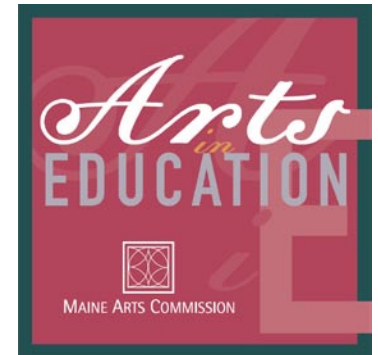


Professional development institute participants brainstorm ideas for arts integration workshops (left to right): Maxine Marquis, Marta Robbins, Rick Osann, Diane Noble. Photo by Argy Nestor.



*"I wanted to be sure and let you know how much our students enjoyed the two workshops Marta Robbins and Judy Morrison hosted at Husson College. They were very organized and presented a variety of engaging activities in each session. Our students were very impressed and the feedback consistently indicated the presentations were a valuable professional experience for our education majors. We appreciate you being willing to use Husson as a host site and would welcome any future workshops the Maine Arts Commission may be sponsoring."*

Lynne Coy-Ogan,  
Dean of Education,  
Husson College.




for young children. A follow up project that the center director and I designed (and received an Early StARTS grant to implement), expanded upon the initial Institute workshop to include the cultural resources of the local university campus and visual art making opportunities for parents, children and staff. This project reached 58 participants over 3 months. As a result, the director of the early education program is very interested in continuing to develop more arts in education and arts integration planning to include other media such as music."


A remaining question is how these teacher development workshops should carry on and where this program may fit in with the plans of the Maine Department of Education (MDOE). Argy Nestor, the new visual and performing arts specialist at MDOE who will work specifically on helping teachers create a curriculum that incorporates the arts has said, "This program should continue and there should be a website where teachers may go to find handouts from the workshops and examples of lesson plans. The strong relationship between the Maine Arts Commission and MDOE represents a natural partnership that should ensure the continuation of these workshops."

Continuation of this component of the professional development program will be contingent on several factors. Current plans include ongoing advocacy with teachers for integrating the arts in their curriculum, maintaining an on-line discussion group on integrating the arts, expanding the network of regional sites for workshop presentations, publicizing the availability of these workshops for teachers and working closely with MDOE to make a statewide network of professional development workshops in the arts for teachers a reality.

The Maine Arts Commission encourages all school administrators to make professional development in the arts more accessible to classroom teachers in their regions by supporting and participating in this regional workshop series. Widely recognized research from sources such as the Presidents Committee on the Arts and Humanities indicates that interdisciplinary instruction which includes the visual and performing arts, improves learning in all content areas.

Another of the Maine Arts Commission's Arts in Education program's primary strategic planning goals is to provide high quality professional development opportunities for teaching artists. The agency cosponsored two professional development events for artists that took place in the summer of 2006. The first event, *Artists and Youth: Working Together to Discover Something New* presented by the New England Consortium of Artist – Educator Professionals (NECAP), was at the *Widening the Circle* annual conference which took place at Wheelock College in Boston, MA. This one day conference provided artists an opportunity to gather with fellow artist-educators and youth workers in a day devoted to the field of arts-based youth development. Then in August, 2006, Teaching Artist Institute at Leslie University, also cosponsored by NECAP, presented a two day intensive course of study exploring strategies for successful teaching, creating dynamic school-artist partnerships, improving arts integration and more. The Maine Arts Commission sponsors these events as a consortium partner and publicizes several of these opportunities throughout the year in the press, through the Arts in Education listserv and on [MaineArts.com](http://MaineArts.com). 



To find out more about the Maine Arts Commission's Arts in Education Professional Development program or the Professional Development Regional Workshops series contact: contact Paul Faria, 207/287-2790, [paul.faria@maine.gov](mailto:paul.faria@maine.gov) or  TTY/NexTalk 877/887-3878 User ID: paul.faria.

Workshop presenters Marsha Emery, Arden Thompson and Tracy Quimby integrate physical theater in a workshop demonstration. Photo by Argy Nestor.



# Traditional Arts Masters & Apprentices Selected



*Four traditional arts masters: Doug Protsik, Tom Côté, Cindy Larock and Stan Neptune, will be able to pass their skills to apprentices as part of the Maine Arts Commission's Traditional Arts Apprenticeship program.*



Doug Protsik

**Doug Protsik of Woolwich, ME**, a fiddler who has traveled with the string band, *Old Grey Goose*, to Central Asia, Poland and Cuba as a cultural ambassador, has teamed up with ten-year old Milo Stanley. Stanley, his young apprentice, has been wowing audiences all over Maine with his fiddling and earlier this year appeared with Protsik at the Saco River Grange Hall to standing ovations and calls for an encore. Stanley also performs with the Pineland fiddlers, his mother, Kristin Salvatore writes, "Watching them work together is not so much like watching a ten-year-old and his teacher, rather they are two musicians who enjoy making music together." In addition to fiddling, Protsik composes and records scores for silent movies and directs the annual Maine Fiddle Camp. ❖

**Cindy Larock of Lewiston, ME**, a stepdancer, founded the youth folk dance ensemble *Les Pieds Rigolants* (The Giggling Feet), which she coaches in performances throughout Maine. Cindy is a veteran of the Traditional Arts Apprenticeship program and has studied as an apprentice with Quebecois master Benoit Bourque, a member of the acclaimed Canadian music ensemble, *Le Vent du Nord*. After studying with Bourque, Larock became a master in her own right, taking on apprentices. Currently she is teamed up with apprentice Donna Casavant who grew up hearing stories of Saturday night family dances and remembers her grandfather dancing in his chair to the music he played on his harmonica. ❖

**Stan Neptune, of Passadumkeag, ME**, is a member of the Penobscot Nation, and a traditional carver of ceremonial root clubs. Neptune was born on Indian Island, ME, where he has lived for 50 years. Much of his knowledge of traditional ways was handed down from Senabeh, a Penobscot elder considered to be the last medicine man of the Penobscot tribe. Neptune has teamed up with apprentice Dennis Tomah. ❖



Tom Côté

**Tom Côté, of Limestone, ME**, learned his woodcarving skills from his mother and grandfather. When he was 27 years old, he apprenticed to a cousin in Quebec, where he expanded much of his expertise. Among his works is a statue of Saint Louis that was carved for the Catholic Church in Limestone. Côté teaches carving in the Limestone High School and will team up with two apprentices, Jessica Stackhouse and Traci Weathershed, both of Limestone. Both Stackhouse and Weathershed remember their grandparents carving and whittling, and both hope to teach others once they have mastered the art themselves. Côté maintains a small shop in Limestone where he carves reliefs and small figures. How does one know where to find Côté? Pedestrians passing by will see a smiling face beaming at them from the trunk of a tree in Côté's yard. ❖



Outdoor carving  
by Tom Côté.



# City of Bangor Collaborates with Community on Cultural Survey & Plan

*“If we do not know  
what the community  
wants, it is difficult  
to know what the  
infrastructure  
should be.”*

It is a ‘first’ for the state of Maine. The city government of Bangor is backing a Discovery Research cultural inventory and planning project (an inventory of cultural assets) for the Bangor community with the creation of a Commission for Cultural Development. The city requested funding in April of 2006, and was awarded a \$15,000 grant from the Maine Arts Commission in June. It is the first time a city or town government has created a cultural commission as part of the city government. The City of Bangor is matching the \$15,000 Maine Arts Commission grant with cash and in-kind services to the project. Sally Bates, the Economic and Community Development Officer for the City of Bangor, says the city has been very supportive of cultural institutions, particularly as engines of economic development. As a result, the city has funded some development projects, including “bricks and mortar” efforts.

In 2005, the Bangor City Council passed an ordinance creating the Commission for Cultural Development. The commission

was created to review and coordinate all funding requests from cultural organizations, in order to facilitate a smooth budget process. The commission also has the authority to review all requests to place art and monuments in public places and the authority to recommend an annual funding budget for cultural organizations.

At the same time the Bangor City Council created the Commission for Cultural Development, it passed an ordinance directing the development of a five-year cultural plan for the city. That cultural plan will be based on the cultural assessment that is conducted in the Discovery Research


process. The Discovery Research project will encompass more than inventory. Bates says it will also help the commission determine how well the city’s cultural institutions meet the community’s needs and desires. “If we do not know what the community wants, it is difficult to know what the infrastructure should be,” she says. “Once the community is heard, we will know what they think we should have for infrastructure; who the financial partners should be, and what should be the time line.”

The project is gathering information from Bangor residents through the use of an online survey, public meetings and focus groups. Bates stresses that a participant does not have to be a

Bangor resident to respond to the survey. The survey can be found at [www.bangormaine.gov](http://www.bangormaine.gov). Look for the link in the left hand column. Organizers are also handing out information on the survey at local events and asking employers to include information on the survey with paychecks. Bates says the commission is hoping for a broad participation, “We will



find out what the community thinks are the strengths of the community and what are the shortcomings.” Beyond that, Bates thinks just participating in the survey will encourage people to be part of the community’s arts and culture. She also hopes the process will build audiences and strengthen collaboration between organizations. For example, museums could develop museum passes that are honored at more than one venue. Theatres, museums and symphonies could develop packages and cross-promote programs and memberships. Some cultural organizations might find more ways to streamline operations through co-operation and joint ventures.

Bates says the project has already received hundreds of responses to the survey. She is looking forward to the surprises she finds in those surveys. “The valuable lessons,” she notes, “are the surprises.” 



(ABOVE)  
Rollin Thurlow at the  
National Folk festival  
demonstrating canoe making  
to a younger generation.

(RIGHT)  
Shallop at the  
National Folk Festival.

# Maine Arts Commission Begins New Program to Celebrate Traditional Arts

Photos by  
Darel Bridges.

This fall, the Maine Arts Commission begins celebrating traditional artists in a big way. For the first time, the agency is awarding a Traditional Arts Fellowship of \$13,000 to an outstanding traditional artist in Maine.

Traditional arts are defined as skills and aesthetic knowledge passed down in an informal fashion, through day-to-day living. They emanate from the community and its experience. Community and traditional arts associate, Keith Ludden says, "Maine is home to some of the nation's best traditional performers, artists and craftspeople. We wanted to showcase and honor traditional artists who have spent their lives developing their art and preserving cultural traditions so that they can be passed down to future generations."

This year's award is going to Passamaquoddy birchbark canoemaker, David Moses Bridges. Bridge's family has been steeped in traditional native arts for generations. His maternal grandmother, Beatrice Soctomah, was a highly regarded brown ash and sweet grass basketmaker. It was from his great grandfather, Sylvester Gabriel, that Bridges first learned a love of canoemaking:

*"He was the last of the old-time makers here in Maine, and he lived with us when I was younger. This was back in the days before day care, so while my mom and dad worked, he was always there...and we just talked an awful lot about all kinds of things. He knew all the old stories and legends, and he mentioned just in passing*

*one time that he used to make birchbark canoes, and at the time I was reading Stuart Little, and he has a little birchbark canoe in the story. I was probably six or seven years old, and we just decided right then and there that we would make a canoe some day."*

Unfortunately, David and his great-grandfather never got to make that canoe. Gabriel died when Bridges was 10, leaving Bridges with a legacy. "He left me all his old tools – his crooked knife, barking knife, drawknife, awl and his axes, and those are the primary canoemaking tools, right there. You need this bare bone set of tools and a good eye." Gabriel left a legacy not only for Bridges, but for the larger community as well:

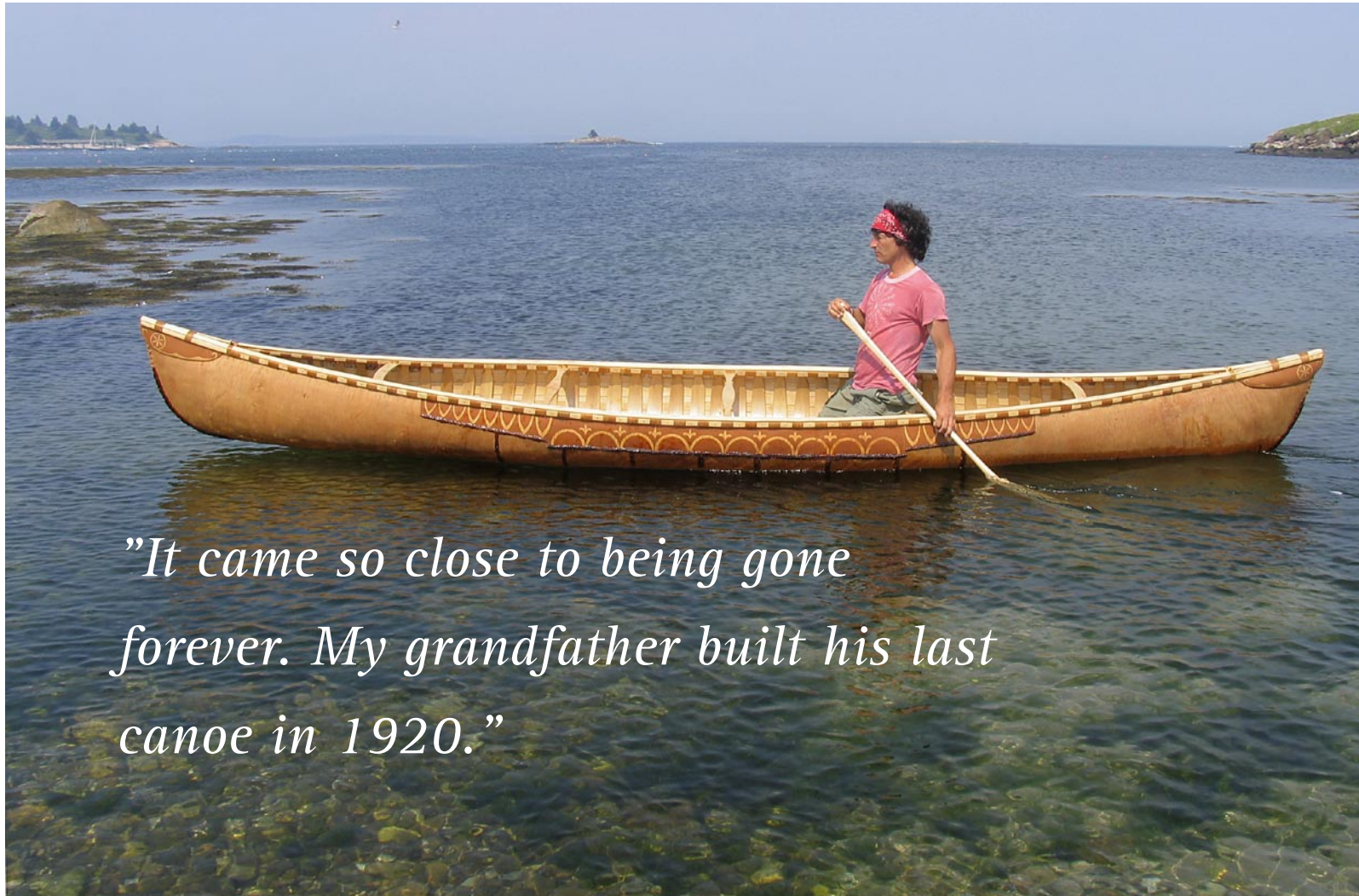
*"In the community up at Pleasant Point, I still speak with a lot of people—some of the elder men who used to go out birchbark hunting with him, as well as my own folks. They always have great stories about how he worked, how he would bring his patterns into the woods with him and cut the bark out around the campfire that night so he wouldn't have to carry the excess out. As I hear these stories it reflects the way in which I work now. It is almost like it has come full circle."*

After studying marine drafting at the Marine Trades Center in Eastport, Bridges also learned much of his craft from canoemaker Steve Cayard, a self-taught birch bark canoe maker. He apprenticed




Birchbark basket, David Moses Bridges, Perry, ME





*"It came so close to being gone forever. My grandfather built his last canoe in 1920."*

Steve Cayard, a self-taught birch bark canoe maker. He apprenticed to Cayard in 1999 and 2000, and assisted Cayard at the Wooden Boat School in Brooklin. Working together they documented and restored many historic canoes. "He is a well of knowledge, and I think it is a beautiful gesture for him to share this with native people," says Bridges.

Bridges says the award will help him expand the range of styles he works in. He intends to visit museums and study some of the older styles and techniques for making birchbark canoes and baskets. Most of all, he is mindful of how close the art came to being gone forever. Sylvester Gabriel built his last canoe in 1920, for the tricentennial of Plymouth Plantation and Bridges wants to make sure it never comes that close to dying out again. 

One Traditional Arts Fellowship will be awarded annually by the Maine Arts Commission, with the next deadline for applications on June 29, 2007. Artists interested in the Traditional Arts Fellowship may contact Keith Ludden, 207/287-2713, keith.ludden@maine.gov or  TTY/NexTalk 877/887-3878 User ID: keith.ludden.



(LEFT) David Moses Bridges paddles a birchbark canoe in the Passamaquoddy Bay.

(ABOVE) Birch basket by David Moses Bridges.

(BOTTOM RIGHT) Birchbark canoe, David Moses Bridges, Perry, ME.

*To view these images in color, please visit*

 **MAINEARTS.com**



# 2007 Individual Artist Fellowship Awardees in the Contemporary Arts

Christine Renee Parrish

John Knight &

Peter Dembski

Three panels of extraordinary accomplished professionals assembled in August to select the 2007 fellowships in the contemporary arts. Panelists, as usual, were all from out of state to insure an unbiased review. Most of them served through the generosity of other institutions in Maine who had invited them here for participation in their programming and for that the Maine Arts Commission is extremely grateful.

The literary arts panel was drawn primarily from the lecturers and resident faculty at Stonecoast Writer's Conference, a low residency summer program run by the University of Southern Maine. Meena Alexander and Ray Gonzales, who both write in a variety of genres, were brought to Maine by Stonecoast. Charles Coe, a poet from Massachusetts, drove up to Maine in the pouring rain to serve as the third panelist. Each panelist had received a daunting package on their doorstep – more than 1,000 pages of submissions – and dutifully read through their lead juror assignments arriving to the panel discussion with their top selections. After reading through all of the finalists and engaging in some interesting debate over the difference in genres and support for poetry versus playwriting for example, they came to agreement. Parrish was chosen for her very humorous and finely crafted piece, *Chasing Chairman Mao: Across China Barefoot*.

## Christine Renee Parrish

grew up on the coast of Maine reading Doris Lessing, Hermann Hesse, Jack Kerouac and Fyodor Dostoyevsky. After graduating high school near the bottom of her class at the age of 16, she packed sardines at a Down East cannery, waitressed in Florida and was a deckhand on a sailboat before attending college in her mid-twenties.

A deep respect for nature and an adventurous

curiosity led Parrish to a career as an itinerant field biologist after she graduated from Cornell University with a degree in Natural Resources. Her subsequent fieldwork included collecting fisheries data aboard a Japanese trawler in the Bering Sea, fighting wildfires in Wyoming and working with Peregrine falcons in the Green Mountains in Vermont. At the same time she began writing freelance articles for local newspapers and magazines.

Christine received a graduate degree in writing from Colorado State University before returning to Maine, where she continues to balance her interests in natural resource conservation and narrative journalism. She spent several months in China in 2003, hence *"Across China Barefoot."*

Excerpt From: *Chasing Chairman Mao: Across China Barefoot*- By Christine Parrish

A stylishly dressed Chinese woman in her mid-twenties stepped out from the crowd. "New teacher?" she asked in English. She introduced herself as Helen, confidently took my bag and led me toward the doors of the terminal. She paused in the middle of the lobby to hand my bag to another woman with a broad, flat face. She looked less sophisticated than Helen did, and older. "Are you from the school?" I asked them. "Yes, of course," Helen said, nodding her head in the direction of her companion. "And this is my sister, Janet."

Janet shouldered my bag and they hurried out to the parking lot with me trailing along behind. Janet put my bag in the trunk of a small red car and Helen opened the door to the back seat for me. "Please, get in."

We zipped out of the airport and headed into the city, dodging cars, buses, and pedestrians. The sparkly glass of new high rise buildings flashed past in the pale morning sunshine. In contrast to the outer corner of Beijing that I had seen, it all looked so new; new sidewalks, new streets, new buildings, fashionable women walking in super pointy toed shoes so popular in Italy this season. So chic, all

dressed in black. No baggy blue Mao suits and red badges here. Hardly any bicycles, either. Just well dressed people with black hair, walking. It could be any modern city anywhere in the world flashing past like a jerky video music clip. Except it was China. And all the people were Chinese.

"Have you been at the school very long?" I asked Helen just to have something to say.

She turned back to look at me.

"First time China?" she asked, smiling widely. "You like?"

I said I did what I had seen of it. Satisfied with my answer, she turned back to the front. Her sister seemed to speak no English at all. I tried again.

"Helen, how far to the school?"

This time, she shook her head and said something to her sister then turned to me.

"Address?"

"Address?" I echoed, and said the name of the school. She shook her head again.

"Address," she said firmly. "In Chinese."

"But I don't have the address."

"Need address," she said. "You write."

My jetlagged haze cleared abruptly. Something was clearly wrong.

"I don't know the address. You're supposed to know the address."

"Need address," she said, again.

I didn't know who they thought I was and I certainly didn't know who they were. Had they come to pick up a teacher for another school and had picked me up by mistake? I fumbled in my pockets and found the phone number for the school.

"Phone?" I asked Helen, putting my forefinger and thumb to my ear and mouth in the universal phone symbol. Helen shook her head.

"Mobile?" I said, not quite believing her. Didn't every urban Chinese have a cell phone? All the ones in the airport seemed to.

"No phone. Address. Address. You write."

Meanwhile, Janet kept driving as fast as she could away from the airport. I scrambled through my pockets for some scrap of information about the school and came across the free pen from the airlines, which might actually have come in handy

Photo by Amy Etra.





except that I had no address for the school. Just the phone number Bruce had given me to call when I reached Beijing to let them know when I would arrive in Dalian so he could send someone to the airport to meet me. Someone, it turned out, who was not Helen.

"I don't have the address."

"Address," said Helen, admonishing me.

"No address," I countered.

I opened my Chinese phrase book and flipped around until I stumbled across the phrase "Are you the representative from...?" and pointed it out to Helen. She shrugged a little and laughed.

"Taxi?" I asked. Suddenly I knew what had happened. I had gotten in an unlicensed taxi: these two women weren't from the school or from any other language institute. They weren't even taxi drivers; there was no taxi meter in the car. They were two outlaw entrepreneurs with a compact car and twenty words of English between them. Helen had stepped in front of the taxi touts with confidence, that's all. She had bluffed her way in. "Taxi," she agreed.

"No taxi," I said, pointing at the word "school" in the phrasebook, but Helen shrugged again and her sister kept driving away from the airport. I managed to find the word "NO" in the phrasebook.

"Bu, bu, bu, bu, bu," I said emphatically and motioned Janet to pull to the side of the road. What Bruce forgot to mention when he told me I would be just fine without knowing how to speak Chinese—and I was just starting to find out—was that probably 1.2 billion of the 1.25 billion Mainland Chinese couldn't understand a word of English. That meant the burden of communication rested completely with me when I wasn't in the classroom. Had I not been so tired and so hungry, I would have realized NO was probably one of the English words they did understand.

Georges Herms, resident faculty at Skowhegan School of Painting and Sculpture and an icon of assemblage art, Beverly Semmes and Nicole Cheribini, both serving as resident faculty at Watershed Center for the Ceramic Arts (and distinguished artists in their own right) formed the trio of visual arts jurors. Together they viewed more than 1,000 sides over and over again until they reached unanimous agreement on the selection of John Knight of Portland as the recipient of the visual arts fellowship. Everyone responded to John's fresh investigation of the landscape and compositional acuity.



**John Knight** lives and works in Portland, ME. He completed a painting MFA. in 1998 at American University and a painting BFA at Indiana University. He received additional training at Accademia Di Belle Arte, Perugia, Italy. In addition to John's studio practice he is employed as instructor with the Maine College of Art and the University of Southern Maine for six and five years respectively. In 2002, he was an Artist in Residence at Acadia National Park. Knight's recent solo exhibitions include a 2005 show at the Clown Gallery, Portland, ME, and in 2004 at the Ethan Cohen Fine Arts Center, New York City.

The jurors for the fellowship in the performing arts were: Robert Moses, in Maine from San Francisco to perform at the Bates Dance Festival with his group Robert Moses Kin, Simone Fontanelli, composer and conductor at the Mozarteum University, Salzburg, who makes his home in Gorgonzola, Italy and visits Maine as resident composer at the Bowdoin International Music Festival, and lastly, Lorraine Brown, a Toronto playwright, best known in Maine for Belfast's three-minute play festival. Together these three jurors selected the jazz compositions of Peter Dembski of Surry as worthy of the award. The jurors felt Peter's work was mature, intellectually refined and skillfully honed.



Photo by Roger Hollins.

An 18-year resident of Surry, ME, **Peter Dembski** has been playing piano since the age of three. Throughout his late teens and early twenties he studied and lived in Paris, Edinburg and Rome. He was educated at Yale University, Università per Stranieri in Perugia, École Normale de Musique in Paris and at Bennington College.

After finishing his education, Peter moved to New York where he worked as a theater and dance composer, arranger and pianist. Additionally, he has played as a musician at The American Dance Institute, Harvard University and New York University and a sideman for various players in the jazz world. He has performed in clubs throughout the US and Europe.

His Pandeia Group gigs regularly at 55 bar, one of the oldest jazz venues in Greenwich Village, NYC. A quartet/quintet he formed to perform his original work, the group consists of Peter on piano, bassist Ron McClure, Bob Devos on guitar and Grisha Alexiev on drums.

Peter Dembski teaches gifted high school music students through a partnership with the Hancock County Mentorship Program. He specializes in teaching musical improvisation to non-improvising classical musicians, a technique he first developed at the University of Maine and is working on a book, *Playing with Music* which demonstrates these unique techniques. He is a past recipient of the Maine Arts Commission's Good Idea Grant and receives funding from the Mary Duke Biddle Semans Family.



# LandEscapes | Mount Desert Hosts Annual Interdisciplinary Public Art Event



(ABOVE) Sam Van Aken's bronze *Killer Tomatoes*.  
Photo by Sam Van Aken.

The Mount Desert Symposium in the Arts, *LandEscapes*, is an annual interdisciplinary program in its sixth year. This symposium brings together the arts and the sciences to explore and connect themes related to community and global issues. Each year a limited number of scholars, artists and activists are invited to reside on the island with volunteer hosts. They have the opportunity to experience the beauty and history of Mount Desert Island and present their work to diverse year-round and summer communities. In return, they share their skills and expertise in the form of workshops, dialogues, installations and panel discussions in various venues and locations that change from year to year. All artists designed public work installed out of doors on the College of the Atlantic farm and this year's *LandEscapes* 2006 ARTFare was centered on the theme of food.

Fifteen curators were invited to select artists for site specific installations at Beech Hill Farm, College of the Atlantic, July 23 through August 12, 2006, as part of an annual event *LandEscapes*, organized by artist/curator and Maine native Nancy Manter. A sample of the pairings includes Mark Bessire, director of Bates College Museum of Art in Lewiston, ME, who selected artists Christina Bechstein, Adriane Herman and Aaron Stephan; professors from the Maine College of Art in Portland. Bechstein's piece was placed in the apple orchard and researched the history of apple growing in Maine. Working with a writer/apple specialist, John Bunker, she illustrated her investigation by labeling the trees with strips of cloth that had the names of apple varieties printed on them and tied like prayer flags on the limbs. Some of the pieces of cloth had quotes about the perils of single species monocrop growth. Others highlighted the history of apple growing as well as the poetics of everyone's orchard containing the possibility of a personalized uniqueness. Herman molded birdseed into the shapes of old suitcases. These were placed around the farm – some appearing to be half-buried, and all to be eaten away by the birds.

Bruce Brown, former curator from Center for Maine Contemporary Art in Rockport, ME, selected Sam

Van Aken, Professor of sculpture at the University of Maine in Orono. Sam created a bronzed *Killer Tomato* plant that fetchingly captured the light as the tomatoes barred their hybridized teeth. Susan Dowling, Art 21 producer, of Manset and Pawtucket, RI, chose artist Mimi Moncier from New Orleans who created fabric out of fast food trash and wrapped

a fallen apple tree. Helen Ferrulli, independent curator and curator for Scholastic Arts Awards program asked Monica Chau of Camden, ME, whose piece signaled the potential extinction of fish species through the creation of a fish cemetery.

Katy Kline, director of Bowdoin College Museum of Art, selected the collaborative team

of Dan Spitzer and Jill Reynolds from Beacon, NY. Dan made a piece entitled *Gollum* which is a Yiddish name for a creature made of mud. He made clay and cookie ovals imprinted with







(ABOVE) Sam Van Aken's bronze *Killer Tomatoes*.  
Photo by Sam Van Aken.

(LEFT) Mimi Moncier and helper wrapping apple.


Photos by Nancy Manter.

Hebrew letters, the first, last and middle of the alphabet, representing the importance of language to civilization. The word 'truth' appeared on the other side of the ovals, originally written on a piece of paper and slipped into Gollum's mouth or ear to bring him to life. The cookies both real and clay, were offered to all visitors. Jill did an installation piece, a kind of secret garden behind the apple orchard, constructed entirely from materials on site.

Carl Little, author and art critic from Mount Desert Island, chose Alison Enslin of Milbridge, Maine, as his artist. Barbara Andrus of Swans Island and NYC, was the choice of Susan Lerner, director of the Blum gallery at the College of the Atlantic. Hillarie Logan-Dechene of the Iron Bridge Gallery in Long Lake, NY, selected Matt Burnett of Saranac Lake, NY, a graduate of the Maine College of Art. Nancy Manter, artist and director of LandEscapes from NYC and Tremont, Maine selected Margaret Manter, artist from Veazie. Wally Mason, director of the University of Maine Art Museum in Bangor asked Lauren Fensterstock, artist and professor at the Maine College of Art. Patricia Phillips, critic and professor of art at the State University of New York at New Paltz, selected Deborah Wing-Sproul, from Portland, ME, a performance-based videographer, sculptor and printmaker.

Sam Shaw of Shaw Jewelry in Northeast Harbor, ME, selected Avy Clair, artist from Blue Hill, ME and NYC, who constructed a corn field whose "stalks" were topped with cans of corn. Deborah Whitney, director of Whitney Art Works in Portland, ME, selected artist Jeff Badger of South Portland who made enormous cupcakes complete with sprinkles that served as targets for arrows, and finally Sydney Roberts Rockefeller, curator from

Great Harbor Maritime Museum selected the Neighborhood House kids, both from Northeast Harbor. Couched throughout the insightful and often humorous exhibition were references to agribusiness and the removal of society from the sources of its nourishment

The installations were accompanied by a week of workshops also thematically centered, ranging from poetry readings, ceramic classes on the history of the dinner plate and cookbook authors who demonstrated their talents serving as preface for a lively African drum ensemble closing party. This is a spectacular annual event and next year is full of promise. 



(ABOVE) Adrienne Herman's *Birdseed Suitcases*.



(ABOVE) Christina Bechstein and apple specialist, John Bunker.



193 State Street  
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Augusta ME 04333-0025



## MAINE ARTS COMMISSION AUTOMATED ATTENDANT DIRECTORY LISTING

OFFICE HOURS ARE MONDAY THROUGH FRIDAY 8:00 A.M. TO 5:00 P.M.



207/287-2724

- EXT. 1 BECKY PUSHARD, OFFICE MANAGER
- EXT. 2 KEITH LUDDEN, COMMUNITY ARTS & TRADITIONAL ARTS ASSOCIATE
- EXT. 3 PAUL FARIA, ARTS IN EDUCATION ASSOCIATE
- EXT. 4 KATHY ANN SHAW, GRANT / ARTS DEVELOPMENT ASSOCIATE
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- EXT. 6 LISA VEILLEUX, TECHNOLOGY / WEBSITE ASSOCIATE
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### *Maine Arts Commission Mission*

The Maine Arts Commission shall encourage and stimulate public interest and participation in the cultural heritage and programs of our state; shall expand the state's cultural resources; and shall encourage and assist freedom of artistic expression for the well being of the arts, to meet the legitimate needs and aspirations of persons in all parts of the state.

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